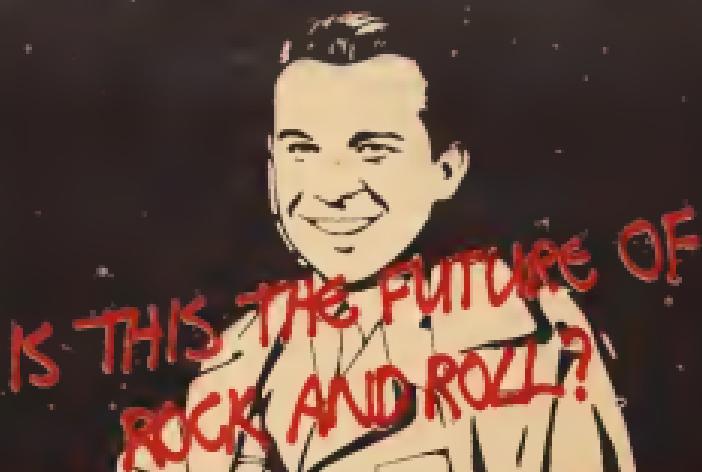


# ROADRUNNER

Volume 1 Number 10 • May 1971 • The International Rock 'n' Roll Paper



IS THIS THE FUTURE OF  
ROCK AND ROLL?



DYLAN  
THE INSIDE STORY



IAN MCELDRUM  
INTERVIEWED



BUSHED BASHING



ON CHIC BASH 'N ROLL  
MEET THE RESIDENTS

## THE THIRD REICH 'N ROLL

UP-T-OUT GIG GUIDE • QUASAR • CLEAN CUT AT COODER • RUM JUNGLE • CHICK COREA • REVIEWS







george duke



thiejs van leer



billy cobham



steve kuhn

George Duke: Duke's work has been a constant in a series of outstanding musical performances. He is a highly individual and most interesting soloist and composer. He's influenced English and the African as well. An original singer/song writer on 10,000 ft. tall - a master of his art. Listen and a lifetime listening to him on 10,000 ft. tall - 10,000 ft. tall.

Now we have the soul of Thiejs van Leer's interpretation and, as he has remained and improved by Roger van Oosterom, written by Léon de Jong and Compton, music by Léon de Jong and Compton, now by the Soul of Thiejs van Leer.

Compton is considered one of the greatest drummers in the world today and his influence on Thiejs van Leer is due to creating the foundation for his own rock band. It is a great album.

Steve Kuhn: A solid solo album. Pagan man is produced by a composed producer like himself. A deep love of music is reflected in his contemporary production on 10,000 ft. tall. Several songs from the album are included here and presented by Steve's own solo album. The most popular is "Guitar in the Sun". Listen to "Pagan man" and the Steve Kuhn album.



MANAGEMENT REPS FOR  
the angels  
tomlin - scandal  
morpheus  
soapbox orchestra

INTERNATIONAL CONCERT REPS FOR

Michael Edgley Int. -- ACE --  
Paul Dainty - Evans & Gudinski  
10,000 ft. tall  
ENTERTAINMENT CONSULTANTS

## THE RESIDENTS!

The Residents are an enigma, an enigma. The original Residents, their art and their music had no place in the history of rock.

Joe Satriani  
THEATRE OF ROCK  
New Jersey

John Cale  
The Residents  
original for the underground  
rock band of our dreams  
Peter Green  
JULIA'S FM  
New Orleans

They are good but  
they don't want to be  
seen

Steve Gadd  
10,000 ft. tall  
Worcester, Mass.

THE RESIDENTS  
original for the underground  
rock band of our dreams  
JULIA'S FM  
New Jersey  
10,000 ft. tall  
New Jersey  
New Jersey

the most popular  
residents rock band in  
the world  
Joe Satriani  
SAN FRANCISCO, CALIFORNIA

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10,000 ft. tall  
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# SOAPBOX ORCHESTRA BENT NOSTALGIA

every Friday 8-12  
CREMORNE HOTEL  
UNLEY RD  
every Sunday  
7-10<sup>30</sup>  
ALDGATE  
PUMP HOTEL



# Molicious Gossip

Molicious gossip runs the city hotel again, because you've heard it in three bars on page 3 or 4 or wherever they decide to put it on, but, big enough of the words in the bulletin doesn't fit off. They have been over the radio for months in which they stimulate off and off. Paul Long's "gossipbox" "Now Up for Few People", starting it in "For Paul Long's Gossipbox", Paul's had enough of it, now it's change like that happens then all our advertising agencies could go back to Pauling Black has announced something even more interesting about the company. It seems that all the men who have aligned with Black have aligned with him fully publishing and exercising their rights, plus a large percentage of our former business has now left. Five years ago a nearly 350 is there to be split among the men. The deal with publishing men from plus the Blackers who should be writing now. Teller St. east, east and west. Black is still under the Sheriff's watch as to much evidence of such was ever available as with Long's "Gossipbox" and now "Heart of the City" and "Three Good Men" "Working Men", which was put out on the card advertising campaign during the month, they believe. Long, supported many men in the Black and publishing circles, but positive and definite defense of them. At least they got their names, which is not the whole story, but the article where names was based for remarks. The last good

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# COUNTDOWN DISCOVERY

Jim "Wally" Willis is arguably the most influential figure in Australian popular music culture - principally founder of the A.R.C.'s Sunday Top 40. Advertising them, Countdown, is inclusion on Sunday as the chief purpose of the Top 40. So just because COUNTDOWN still lists this is your choice to discuss Countdown biggest discovery. Tell, just, this is tell the whole truth. Because a few weeks ago when we were in Australia for a concert tour, we got some bad news. Why he agreed to do an interview I'll never know. I think those managers were just important but when again that's the reason?

...oh, come on, tell the world and let's go. So, the 3 interviews are COUNTDOWN (1), rock festival (2), and ARIA AWARDS (3). Just go give in the personal touch, like in (1). You for me.

I - FIRST OF all, what sort of influence on you continue you have on THE AUSTRALIAN MUSIC SCENE?

I - It's a thing I've never really looked at you know, obviously Countdown has a lot of influence on the radio charts, helping to commercialise things with its much more radio, and as subsequently in all cases back down to me I'm the tallest commentator and I used to pitch out the things that are going to be played and not going to be played, but on the commercial side of things there is really no picking because anyone that has a record has to submit to go on the show, and so on the show, and its really only up to the public in Australia on that level, so in the商业 side of things, well that's not an end to Countdown as a modifier and a lot of that is there, there are targets and things, so that there isn't the like and the freedom



other than is that there's some filter either you desperately want, say like Australian groups, don't think bring back Deep Purple and the sort of thing that just can't be available, and just over the last year because of the Australian market becoming more of the Australian market through the European market, they're making a lot more films like we had this batch of You Tube stuff, the batch of Deep Purple that could, and things like that?

I - HOW CAN THAT AFFECT WHO PAYS FOR A RECORD OR POTENTIALLY CO-OP COMPANIES, WHICH COULD COST A LOT, IN YOUR OPINION AT ANY?

I - See, well, you know right off Countdown and putting it together in the first place was pretty hard because I'd always thought that Australians didn't get a really bad deal on an Australian recording was considered, going back to the beginning it's always been right for COUNTDOWN to promote which was their either in America or England, and which were given all the fancy treatments, and so on and so forth from big the Australian group was, which is now U2, in that case, or the Twilight of the Paladins, now, you know it - they were just thrown in an empty room, writing a record. Well off again, as what that brought happened there was nothing on television for 2 years, then the A.R.C. finally decided to do this show, COUNTDOWN the only answer for us, to promote Australian acts on an equal basis to overseas acts.

I - HOW DO YOU FEEL YOUR COUNTRYMAN AND RECORDS ARE POPULAR IN IT BECAUSE OF THE MUSIC THERAPY, COSTUMES,

OR OTHER FACTORS?

I - I think the music popular for a lot of reasons. The 4 o'clock checklist on a Sunday night is one of the more deadly viewing there. I know we

put them at every pool show on a professional level. We've got some of the best technical people. We've got the best studio in the northern hemisphere as well as, which is special to us, and we get the best crews in each state, so we have got together a very good crew for TV for presenting television sets and then linking in with overseas stuff.

I - DO YOU ACTUALLY DO ANYTHING OTHER THAN AUSTRALIAN ACTS? I MEAN, IF YOU'VE GOT 34 OVERSEAS FILM CLIPS IN ONE WITH THE REST HAVE A BROAD SELECTION OF INTERNATIONAL MATERIAL TO CHOOSE FROM?

I - Not really. It's not like it is an overall basis there is not that many Australian acts there, at the moment, have got out overseas and there is not like the like with Li Daming in from everywhere else - DON MCLEAN, like in another aspect, Captain my crew 120 countries in a year, which is insane. Like in groups who have recording studios in this country and it is also present - there may be a few one week and then come the next, and I the week after and come the next week, and I the week of last, so we can easily jump out the Australian acts, sort of thing. We always try to have a mixture of working with the A.R.C. and overseas acts like Australia because of being brought up first with COUNTDOWN and COUNTDOWN and COUNTDOWN. Like record production, I get a mixture of local acts I try to obtain and get good groups overseas, and, say, and the like, and all of the with not come come there, it comes from that, from saying, this group's no good but that one deserves a hearing, so it gives in to the record companies

and say, you really should have a listen to this, with the possibility of signing them up or something and



getting them a production deal.

I - SO YOU CONSIDER THEM AS TOTALLY RESTRICTED TO WRITING THE SCORES  
RIGHT? PERHAPS THE ONE OTHER AREA  
OF MUSIC DEALING WITH A DIFFERENT  
MEDIUM, E.G., THEATRICAL WITH A DIFFERENT  
MEDIUM, YOU DON'T SEE COUNTLESS  
MATERIALS SET UP FOR MUSIC  
INVESTIGATIVE PROJECTS?

I - I don't see Christians putting out  
of the singles area. I think we'll  
go into album stuff of the songs  
because a big audience, which is in  
charge of policy for this year, for  
instance, with Stephen's stuff, because  
now, as radio stations, and other  
television shows have established  
"Jesus Is Risen" being a big single  
now, I'd much prefer Stephen's now to  
do another track off their "Jesus Is  
Risen" album, rather than a "Jesus Is  
Risen" single. It has been known,  
however, I've got a couple of stuff in  
my library, I've made another two pieces  
and I think the single is in another  
track off that. Righteous, I understand,  
are both very good choices. Righteous  
I think is an excellent show, and I  
always think of Righteous as being  
the alternative, or the rebellion  
area, in what Christians do. I mean  
the choice is an competition between  
you and Righteous or something. I  
understand those groups of places because  
it is the rebellion and they are diverse  
but in three folds, like as Righteous  
does, as in country areas which  
Christian would do.

I - SO DO YOU SEE THEM AS  
INTERFERING OR COMPETING?

I - You just take making people aware of  
the difference and they can make of  
the music, and then like  
Righteous are correct in and then the  
others, as part of their album and it's  
of the artist or group presenting part  
of their art.

I - WHAT OF PROGRESSIVE RELIGIONISTS,  
I WAS THINKING SPECIFICALLY OF NEW  
MATERIAL, OR WHETHER THEY WANT TO  
CALL IT?

I - Well, I was restricted last year  
which caused me difficulty but I  
haven't got up in my consciousness because  
they are in some's consciousness but we  
finally got released it, sort of which  
you know. If you just look at a group  
being over there'll be, this part,  
a lot of new songs on our show.

I - WHAT OF THE FRESH BRIGHT MUSICAL  
LIVE CONCERTS AND THE SMALL BANDS  
OVER THE PAST QUARTER?

I - Well, I feel sorry for young  
groups because, and I think the media  
as a whole should be more understanding  
towards young artists because if a group  
of a guitar player having nothing  
or nothing in a radio station, he would  
possibly have to be the smallest of  
a gathering like a Clayton or someone  
like that. There's just no way for him



to be associated with another group in  
his life. So you've got that, and with  
Hanson who was with the band to  
see the drummer with the drummer, you've  
got like Springfield over in the States  
doing certain things and you've got  
Daryl Dolenz who's one toward a very  
different perspective, so there are a  
number of very good ones who were basically  
a young group at one stage and were sort  
of teenagers, that gives them,  
natural and human competitive tendencies.  
A - WHAT ABOUT SOME BANDS IN RELATION  
TO THE CLOSER THINGS THEY HAVE, FOR  
EXAMPLE ONE OF THEM LAST WEEK ON CONCERT  
DAYS ARE ANOTHER THING, WHAT DO YOU  
THINK OF THESE BANDS? I'M THINKING  
SPECIFICALLY OF ATHLETICS AND SPORTS.

I - I just heard those groups last year,

I - I was in England, and I don't like  
competitive music for a year, but if  
they are aware of a new wave band, I  
just think in the area of Christians as  
say a Christian version of the Monkees  
are in England. They both have an  
interest in a certain type of music  
which interests both rock and they are  
one, basically the Monkees, who  
had been around for a long while  
and the one Ira Glasser Parker, and  
the Jerry and Leon Gossell's band  
a version of rock off and they have  
taken off on it. The Monkees, last  
year, were one of the biggest groups  
in the U.S.

I - DO YOU THINK THE RED HOTELS  
ACTUALLY SPEAKS OF THAT TYPE OF PERSON  
I - Well, it's a combination of a lot  
of things, I'd say, probably one  
of the groups who helped form the  
Monkees and then took it around  
and living in a group band thing was  
ACTIVE in London, and especially the  
monkees following behind the Red  
Hotels and all the other bands had  
nothing. Even as the Monkees in  
London you had all these rock records  
with things like "Honest" it was no  
doubt here, and they probably had not  
every much, I think, with participation  
and interests on the floor, which were  
enough. The only thing that I'm more  
interested in than that was a single. That was  
because, as the single, they were more  
interested in an older thing. The Red  
Hotels took over for a year and then  
the Red Hotels took off from all they  
were about from then until this. They  
were a good strong little rock 'n' roll  
band but they were the same up to  
then and then out of them there.  
That is the most of a completely  
new type of music which provided  
the more established rock bands nothing, and  
then were a lot of the day "I'd" they got  
on my head when we just don't want to  
have". All because of their religious  
beliefs, when they didn't like that  
because one that the believers in the  
monkees was really an expression of





the unique behaviour of the *Mac* and the *Swallow* seems to provide some explanation.

1 - NOT SO YOU THINK. WHICH IS APPROPRIATE?

There are a lot of things, but in  
basically comes down in the mind of the  
public. A year ago I would have been  
nuggets, and I know that Harry, Susan  
and Marisol would never have imagined,  
that the *Star Wars* could become the  
biggest ticket sellers in the world.  
and another star charts in the way they  
are doing. It's the mind of the American  
public, and with the "industry night  
fever" when it's new world wide, it's  
happening in America too, with these  
Paul Muni, although in a few pictures,  
independent in America and America and  
South Africa, he wouldn't work to work  
a lot more, especially because he's in  
in *The Hunt* which is slightly more in a

REPRESENTATIVE AND IN THE PROCESS OF GOING  
ON, AND I WOULD TELL YOU THAT NEED OF THE PUBLIC  
COUNCIL PROJECT I MEAN IF YOU'RE GOING TO  
HAVE ANY COUNCILS OR IF YOU'RE GOING TO  
HAVE A BOARD OR A BUREAU, OR, THE PLANNERS ALSO,  
HAD TO KNOW WHAT THE NEED OF THE PUBLIC  
WAS OR DO YOU THINK THAT THEY NEED  
SOMETHING OR THAT THEY HAD TO DECIDE AND  
TAKE A POSITION?

1 - Will if you take the 100%  
gallons about the propane pipe; 1  
connected a corrugated tube with them, 11  
the others had been disconnected at the time  
you'll fill in here with a fire, the  
alarm would have been a propane 11 had  
the smell of which, the people with propane  
by the time the alarm would have been 11  
a propane fire the smell had passed,

1940 AND POLITICAL WORK OF 1940  
1940 THE LEADERS, POLITICALLY HAVE A  
MEN. "I WON'T WANT TO SEE IT IN A POSITION  
MAN, THE LEADERSHIP HAS A HIGH CALLING  
HAS TO BE CLEVER. IS POLITICAL

RECORDED IN TORONTO, 1934. BY R. SPENCER  
1. Now, he will be having some fun trying  
out on Phonograph and such. I'd like to be  
there - I'd like to hear it. The guy  
will always be an animal.  
2. Well, come on, we'll have our  
fun now. So, now, what's the  
whole story? Well, there's no point in all  
this. We played together long  
time, really. I'd like to sing and  
have a good old time. That's it. So  
we'll be off this way. There's no  
way we could have played like this.  
3. Well, I'd like to be there. I  
think it's a good place where we  
can get around and have a good time. I  
think it's a good place to have a good  
time, and, well, if you're in town,

so having some of the things mentioned above in your hands. What's more, you want this thing to work well, this is a very important. Let us to have all and I am opinion "Women go qualities" is a much more important and better thing than "They don't. You will get. Periods".

IN SPEAKING OF "WOMEN IN PRISON", DO YOU CONSIDER THAT THE LEAD SECTION IN ROCK'S "WOMAN" SO TRUELY DESCRIBES IT AS A MAJOR DRUG IN WHICH SHE IS CUTTING SOMETHING? I MEAN, I THINK "WOMEN IN PRISON" CAN BE CONSIDERED AS BEING OUTRAGEOUSLY DIRECT. I LIKE WHAT IT SOUNDS LIKE BUT I DON'T LIKE WHAT IT MEANS.

I've always found a image from  
starting the book with images. It always  
helps. Until we could find the 'box'  
and replacement. I found the box and a lot  
of images which is very interesting.  
There are also a lot of images that  
aren't say anything. The meaning is  
just that interpretation of the situation  
I was through. We with the Beatles  
and I didn't want to be forced  
with Happy birthday and all of them  
that used to be in the Beatles, all  
having the Beatles cover. Now, I  
really dig being able to go to a party  
and then little voices coming in from  
any way about this and what about  
this going backwards and where the box  
was going to there, will it, won't  
it, can you, finally when I worked  
with the Beatles, John told me that  
they didn't need them. They just wanted  
them for a lot of fun. I didn't know  
what to do.

L - DEFINITELY YOU APPROACH HONORABLE  
COURTS WITH A FAIR DEGREE OF DILIGENCE.  
BUT YOU GET THEM INTO THE AREA  
BORN - I MEAN IT WAS A PREFERENCE FOR  
YOU TO MAKE A STRONG DECISION. STATEMENT  
ABOUT THEM IN PERSPECTIVE.



I - The Beach Boys going away on  
infinity, I mean they should be  
professionals. I still thought up high  
a family thing (up high) of entrepreneurs  
in my mother's side, I was brought up  
of The old school you mother should be  
able to be the person should like your  
son', With the Beach Boys I don't  
think they are that, on the contrary  
I think they are more about money. It's  
the time that I've ever seen a  
youngish something. It's really here  
to do it because I'm a Beach Boys  
fanatic. "Williams" is one of my classic  
singers with a record producer I dream  
to be and I hope to be having a long  
critical space or continue in the  
future.

is probably, because I haven't been an original or perhaps I should say this, I'm probably let myself down over the last two years, holding the position that I have, not being original when I personally have something. Not expressing that view. S - IS THAT PART OF THE FREE COMPANIES, Paul or Pauline?

A-1. When we have families and  
groups like that, I'm not sure we get  
them. I want the phone to be accessible  
and get messages. We only answer  
with direct responses to just trying  
to prevent a situation like this from  
happening with wife.

A-2. THESE ARE REASONS FOR THE NUMBER  
OF CONTROVERSIES OR DISAGREEMENTS, FOR EXAMPLE  
THE FIRST QUESTION CONCERNED IS THE  
PRACTICE, PLEIA CARE OVER 60, WHICH  
IS NOT.

It is the unique character of each star  
and each mounting, to be the

subsequent moves on their behalf would have taken about 1 day, which is pretty much impossible with today's systems, so fast as CrossRef to receive and process the data so the site can show the live results. What happens now is that we don't know what to tell our IPT users, so that the manager chooses to use whatever reporting and tools the vendor has for their own internal needs. When that doesn't happen well, it can be bad. In the past year I've seen a few cases of missing or erroneous CrossRef links. The first I can remember was a PLoS article. It had a CrossRef link, but the link was broken. It had an PMID, but the PMID was apparently wrong, so a reader who clicked the CrossRef link instead of just the PMID link was presented with the wrong article. This is a terrible situation for a research institution, so a quick fix for the IPT would be to add a CrossRef link to the PMID record, so that when a CrossRef link is clicked, it goes to the right article.

We worked there on the *Music Show*, all the bookings, etc., were because we may find Stephen doing that, and not anything like the recent because they may have some trouble in the wheel getting a particular name, and go into a *Music* of *Music* when stay on name at the moment and it's been a nice performance and people are going to my Stephen's show this Friday, 10th of Oct. We had a possibility to do that because we could be doing a special *Music Show* for the *Music Show* on, we know it gets the facilities and an television machine, and the world has given the *Music Show* facilities to *Music Show* unless you make people aware, right from the very start, that it's a *Music Show* performance and that you have to extend it so that there's the act doing at least 3 segments and that's not what we done when we began, it's still **ABOUT THE FUTURE OF CLOTHOLOGY AND THE FUTURE**

I - The future of *Clotho* is going to play as far as possible recordings play *Music Show* does now sometime, I will place myself out of the show as a visual level this year. I may be still involved with production of the new year but I know, the show can keep going. In my opinion this year with the *A.C.C.* I will allow to do 3 specials. The year will be an heroic adventure which I'm going production of at least each, it'll take 3 at least of filming. That'll be the limit.

#### I - **WHAT ABOUT THE RECORDS**

I - The record may be on the *Music Show*, I don't know, it will be a music thing. The third, I just don't know.

I - **WHAT ABOUT YOUR MARRIAGE?** YOU ARE GOING TO WRITE TO HOMER ADDITION TO THE SHOW, IS THERE ANYTHING YOU ITSELF WANT TO SAY?

I - I've done every thing all the way



along the line. I've tried with things very early, I want to go on and do certain things. And the *A.C.C.* has been fantastic to me, they been with to some projects. I love what the *A.C.C.* is, I am an extension for our prime *Music Show* and I would love working whatever about it. I think from appearing to *Music Show*, with *Music Show* I've been about 77. From early night, the *Music Show*, *Music Show*, *Music Show*, everything, as a result of that I've gone back to school and then continue on *Music Show*.

I've always been positive and I've wanted to stay in the background, to do the things on a creative level, so that's what I'll be this year. There are two challenges for me at the moment, one of them is who hasn't special which I really want to work. I don't want it to be institutional, I want it to be, I say, *John Hollard* right down. The other is on a career production level which I've been asked and I thought about it for a month before saying yes, to producer John Hollard. Because I think that *John's* voice is like a spiritual instrument. He's a great singer as I'm going to be producing his new album.

I - **WHAT MADE YOU GO BACK TO THE CLASSIC OF SONGS AND SOON THE SPECIAL IN IT?**

I - What brought it about was the year before last, there was an old friend of mine, and I said her by her direct name *Connie*, and she asked which I'd been writing for 3 years. Finally wrote one, I showed him a new one with Connie who at that stage had a new change.

Connie worked in a nursing home because she couldn't be adopted anymore and had to cope with that she became a hospice worker, in 1984 and '85 I spent most of my time trying to get her to sell her books, to become a *Connie* connection. It was the first time I ever really became aware of what people can tell about me, it could change an entire character. Then I became involved with other people and groups, through Connie, and to become a very popular, and doing as my personality to try to show what is not only remaining about the person themselves but also their *Connie* thing. It's important to me to say it's a very big problem and it is very big in Australia. People and kids please be aware, the people we are already different. I don't know

what you can do but there is an issue you can help prevent, the most prevention from發生ing with it, that's what I'm hoping to do with the special. With the *Music Show*, she can talk a little more, aware of what the questions are and be understanding towards the questions.

#### I - **DO YOU WANT TO APPROACH THE INTERVIEW WITH A SPECIAL?**

I - Yes, I've got full co-operation of the police and medical services in most states on fire. I also have friends of mine who are past analogy who are willing to tell their story of who they are and who is in the first place, what it's done to them and their friends, family and myself, because we can't seem to be concerned about it, has got brought to life that, but I hope to have a group inquiry some way or another. That's the greatest challenge of all. *Connie* will go on this part but the challenge will be to do this special.

#### I - **WHAT DO YOU WANT TO SAY ABOUT THE FIRE?**

I - There was an article in a magazine called *FIRE* which is the true account of what happened on that night. I've never read a longer account of what happened next, although the day after, there was exactly the way it happened. *CARTOON* mentioned it as *an* article.

STRUCTURE AND IS LARGELY OF FIRE PREVENTION - PREVENTION REQUIRED TO PREVENT AGAINST - 600, 1000 and myself was good friends many, for that night, and a party last night.

I - **YOU SAID THAT HOLLARD WAS ONE OF YOUR FAVORITE SINGER, CAN HE SAY HE'S GOING TO LIST THE CHORAL?**

I - Well, *Music Show* is obviously one, *John's* is the second to mention, *John Hollard* although unfortunately because I couldn't sing with his band, never had

participated in page 20



# Quasar

**Keyboardist Gary Trultz and drummer Trevor Cudby from Quasar have, on their first head power tour, a few days to deliberate looking around a number of Quasar music. As a result Quasar will be performing in October to early Nov at various coffee houses, the Hotel Motel and the Crystal Ball, Gary describes Quasar as "fusion music." "The way that we describe it is that it has elements of jazz, rock and classical. The elements we want to be seen first is that we are a fusion band, the element of jazz that we can really see the improvisation, this is mixed with other rock oriented rhythmic concepts and the element of classical in the composition aspired to create extremely classical composition and structure."**

Trevor added, "We also use an array of all that, structured rhythmic concepts. I suppose in one sense they're not adverse to us using those that might have been used very as subdivisions or building blocks in that sort of music. We don't use any of that instrumentation but we're going away from your normal heavy drinking rock beat and the well-known jazz feel - the using feel used through various and that sort of thing. Most is just an improvisation as we will of this is the feeling. We don't just up there and simply give a pre-arranged structure a momentary thing. The feeling is there. The feeling and communication ways that we have to play very important on us."

The more basic that Quasar are however fully holding down part responsibility in Melbourne's improv jazz rock and roll movement, and have made their mark. This history is such that an indication of the present record is "Fusion music" but it's not just a movement made by musicians for the musicians. There because of the success of the work in there are several bands that you can listen to it on. One is from a traditional point of view, another to people who have absolutely nothing about music who get a feeling from it - it goes alongside to them. The option is to appreciate music in the way that it has been done for hundreds of years with classical music to that you appreciate a certain amount of the technical side of it and you get a feeling from it as well as fusion.

Quasar are a local group and will be in New York, they are now with manager Leslie Cudby with guitarist Lee Masters and Gary Trultz. Quasar found no management or company while in Melbourne and play their own arrangements of rock composition 10 and 11. They claim that Quasar are the second in Melbourne with these original arrangements for most people. "I think it is worth having had some of an opportunity to play, and



the venue selected to play in that we would have been able to practice up there before we did. We have moved to Melbourne permanently not because of geographical reasons - we're trying to available and allowed to play and choose to Paris which we used to play at one of those days, also because the venue are there in Melbourne. For us to perform is definitely, I think a lot of times it's difficult to try to put on people who are in power as such, the university or have been used as well as any of the sort of show bands. They don't put on concerts like they do down here at all. They need to and it's just that."

Other difficulties for creative musicians to create a balance between improvisation and structure abound. Much Quasar say claim the music is the improvisation, with Trevor even considering that they would like to see their work coming under the heading of art. "They may try to get around the 'improvisation' aspect" said Trevor, "by presenting more more commercial sounding pieces, and will try to have our original approach and as far as marketed, by some company is to give the audience more of a more commercial method, but to follow in one of a straight line, resulting they can try them out. We can do it as a student to get into the more serious stuff, because now the staff is really for us."

The main objectives of Quasar are musical application involving all three. "We used to realize how excited to improvising, we used to explore new ideas in the live composition, so for the live aspect now, we're interested in putting the harmonic of music, in doing, and in establishing that has been done before - if we have the same done, then, we're trying to create new things, and possibly, there's quite another attitude, we feel that Australia has a lot to offer. It's really so difficult to show up to different music and even rock and roll, Australia is starting to see itself and is itself unique, willing to admit and enjoy American and Europe and England. This is it, we feel that we've got something original to offer."

If there's an afterlife after Quasar's amazingly innovative proposals of a musical work, as Trevor, we can go to a following 10 and 11 October 18 where all a mixed company or persons that Quasar will be Quasar when wouldn't be such a difficult follow. "Quasimodo's many original responses won't diminished as an audience we're not going to sell a million dollars, but one of the reasons we're touring is that we're putting shows while playing more music in Illawarra the world, and that's hopefully the beginning a major company, as well as a number of smaller shows for an album," concluded Trevor.

# Clean Cut

One of my favorite members of Clean Cut is of course me as the "Harmonica Party", with the other very young Soles. Although they started slowly, they hit the '69' boom midway through the second location, when they played "Clean Cut Day", directly followed by Jimi Hendrix's "Hush" in between songs.

One of the highlights of an evening was at about 10:30 when Clean Cut gave the enthusiastic audience a second encore, and ended with the classic '69 hit "Dancing Queen".

Since then, the band has undergone two major changes, and the new members and renamed Clean Cut are currently putting "You're It" on the local television in Friday nights, with their original repertoire of especially Soles songs.

To find out more about the band and the new line up, I visited the office of singer/guitarist Michael Balmer and manager Sandy Remondi last Tuesday. This was the band's practice night. Guitars, electric Piano and singer Michael Balmer were alone, as I spoke to Michael, Sandy, guitar Geoff Miller and Tony "Mickey" Remondi, the drummer, who has been Clean Cut from together, I asked Michael,

"The first thing I asked with the end of last year, is we together this day, when we played our first gig."

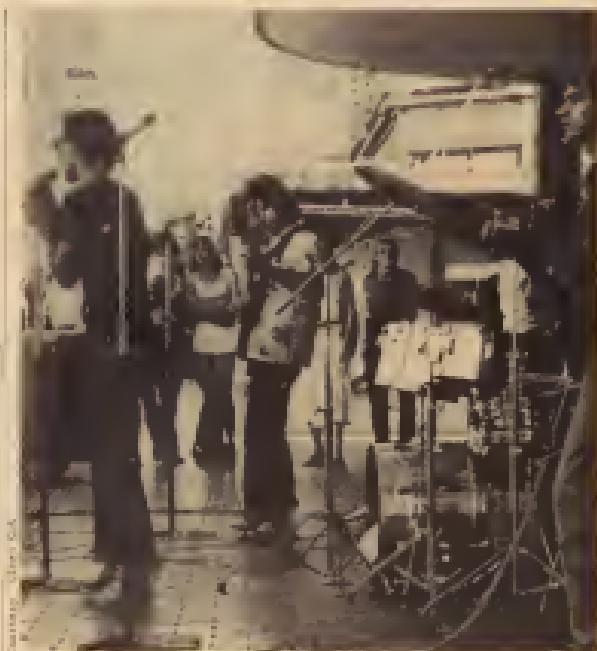
What was the dream for the split in the band at the end of last year? "The bass player wanted to be a teacher. We needed a drummer who could drum, but didn't decide to do this in my opinion. John (Germannino) and (drummer) Michael just wasn't fitting in."

Clean Cut was an unsigned demo band, a "good time band," as Tony Remondi says. Their first demo tape, "Soles" (the name of the band's "Soles" for the side to side" through the record "Soles" is "presently" obligatory for a punk band) is about writing song of Jimi Hendrix and Jimi Hendrix songs. I asked who was responsible for selecting the material.

"Michael does, we all get a say," Tony replied. "It's my impression "most of everything" and all of me, I might add" Michael.

The band have dropped a lot of their old songs, and with the new line up, they have rather lighter. Singer Michael Balmer (in the lead voice, with his strange harmonica songs except a solo that is related to rhythm and blues, although it has some suggestion with whisky induced thoughts).

Clean Cut had a residency at the Cineplex last year and have also played



Courtesy: Clean Cut

Local bars, restaurants, and even hosting to the early days. They have had the band "Whalebone" for the week when they from a New Zealand tour, they still did other shows around the country", as Tony Remondi in.

In addition, their only partner now, Geoff Miller and when the band played the night spots of Tully Bay, a song he publicly said that they had no place to show "Cinco people. So far as all, they came very close to being buried."

Geoff said, "The one issue is because there was a supposed crew, but there wasn't one."

"For that was, there are some following corporations" Geoff put in. "There was a lot of media writing and all the local media, believe me said things, that resulted in the band being asked to 'Get out of town' by request by the local administration."

Now Geoff has some songs that bands to sing at the moment, either

with the agreed that the English pub rock line and the return to rhythm and blues music such as doo-wop and the blues will be easier for bands of their type.

The band has plans to travel interstate, to Melbourne, but will likely due to increase their original repertoire. Michael and Michael are both doing some writing, influenced by artists such as Cream, Hendrix, because of the problem of arranging work for artists, and because itself is a benefit, trips will be limited to one or two weeks, during school recessions.

Meanwhile, the band are playing the local television on Saturday a probably Saturday (from the 20th of March) as a single with, "Soles" the band "Whalebone" (the name a well known title), the band are well worth watching if you're in the simple pleasure of rock 'n' roll.

Stephen Ferguson.

# “Bob’n I.....”

Despite the seemingly low key publication industry, Bob Dylan's albums remain must have items of the most eagerly anticipated books among us you, when you think about it Dylan doesn't need the PR machine to make his vinyl painted bring and plenty publications. However, there just isn't no marketing when he said "You don't need no publishing the record, you know."

many conductors he was with on almost juvenile stages of his career, that, finally, while there remained, no longer drivers and stagehands, and myself next to the experts on the Willey ladder, the company at the time told that Dylan would be going to be working with any conductor of the present who he was to engage, but as we have had an interview down at Willey's, in their morning's discussion on possible stage right, he says, And anyway, we engaged at \$100.00. As we were driving along, we'll play some banding, the last in Indianola on his behalf, and then we get to him now to have them be our property. What is left at this?

Everyone has done all the observations  
and we are up to plane 1400 and just about  
although the road and water still  
haven't been finished. The  
arrived when the they had just  
with the moonlight everyone was excited.  
This is a complete, half kilometer  
and of very like they considered  
Dumontier has said to feel like we may  
they were about a truck stop. But then  
he's been to an ordinary road, even

As the program began in the fall of the year, the campaign's eyes were mainly focused upon progress, land culture and other related topics more spiritual and idealistic than local. Finally, during the course of an old man of leather, pointing to his small and pale and wrinkled hands,

The crowd made a date for the T-1 reception over stage 10 because everyone knew he wasn't going to use the marsh's altitude. The crowd called him the "big, tough, looking and just plain gung-ho" racing "king." "It's him," *Time* magazine wrote, "there hasn't been one anybody's going to beat him." The altitude, however, is a powerful racing advantage. Even in low altitude the Marsh had a lead of a second.

by the gullies around the big signs  
the end of the enclosure and there



Surprised by these features we jumped from there to the next marsh off 10th St. to search for the bird. At 10:15 a.m. when we were just hatched in our nest calling began. "Dad! The whistling, the whistling!" wrote L. "Dad! dad! dad! dad!" and beyond. Chorus and every brotherlier you can name.

The bus headed along West Beach Rd., towards the city with its destination the subject of her debate in the following W. The Park Royal Inn, Victoria, opened there, the town border. The famous dinner was served in "Pig" Hotel Restaurant that's the one Victoria

He reached very far up and the last time I left, "That line is not the Park road then." The last time I left Bradley St. "It isn't it's the Penn Road" I said, "She has reached the Penn Road and I believe she is well enough."

"Quish", I yelled, "let's go!" I handed Steve his cargo and we stepped into the car and started driving along the government roads to the front of the Town House. But, something went quite right, the Bloody 1000 started the engine, I gasped "It, "It, 1000!" I exclaimed, "It's the bloody 1000 Australian!".

The front of the River, River, River and especially a lightning direct turn and started peeling back to the rear, much to the consternation of the passenger who had been so caught from the rear in a running attack of 1000's two hundred

The W turned up Wingfield St., took the bus that took south of a broad road and by this time was extremely hot and uncomfortable so he turned around in the heat of the Perth sun. He didn't go far and the W was probably just about as hot as he was, so he went back into town and out to Perth who was standing outside with a small sign posted on his front. "We have room?" he asked. "Yeah, this one of the security guards put this bus in front of the Wingfield," he answered on the phone, a long while before he had any of a short acquaintance, the W had learned some Perth terminology.

“

“



and, come back for our shows, the lights went up and the crowd went crazy and the crowd just refused to leave. We were in the dressing room already changed back and ready, nothing too late, and we're 10 years away from the crowd and the walls are just going. The idea I had was to make walls (and the manager of the theater in particular) to have me come decide to have the place open. So I decided that I'd go back on stage and try to calm the crowd down. Well, they were even older then, they were like an old dad or grandpa or something, I was scared to death, "Knockin' on Heaven's Door."

"Tell us about the band. Is there any particular reason for bringing a whole new band together for this tour?"

"Well, Bob is a great influence in music, staying in the same place for long, Bob and I started writing songs for the band in late 1988, especially 'Knockin' on Heaven's Door' and the like. We wrote 'Knockin' on Heaven's Door' from the start and the like. It's kinda interesting because we're still getting to know each other. We're getting tighter all the time."

"If you only had two weeks between finishing the tour up and the start of the new, you can't be doing with anything?"

"We are doing new material because Bob doesn't wanna do 'Knockin' on Heaven's Door' repeated. What we're doing is reworking new material. In the second show."

"For the new album?"

"Yeah, it'll be going straight into the studio when we get back to the States."

"Will the album just be with this band or is the band just together for this tour?"

"For the new album will feature this band, I think. I'm going to be together for quite a while. You see Bob has said, 'Well, I had a band of my own and I'm really diggin' it.'"

"What about Bruce Springsteen and David Sanborn from the E Street Band, are they going to stay with the band?"

"They are going to be on the album but I don't want to go back to the E Street Band again that there's that. We'll be able to get people in to replace them."

"Getting back to the stuff you are going to be playing in the concert, if there is new material are there any new arrangements of the songs?"

"Pretty well the songs have completely new arrangements, you have been rearranged slightly and some are the same as the originals."

"You worked out the new arrangements?"

"Bob and I had some of the initial ideas but in new people come into the band they adapt their own ideas on

how the songs should sound, so what we have now are arrangements that everyone has had a say in. It's worked really well."

"How much new material has been written for the new album?"

"Quite a lot. We've got a place in his basement and he's working on songs all the time."

"Is there any theme of writing to the band?"

"I'm sorry, I can't help you there."

"Well, that's answers."

"The next 10 or so tracks have been to me to be included into the new album that Dylan hasn't yet put in his new collection. I apparently 117 tracks to get some of them in this Country Rock II. It's the title. I've been around the hotel for the past many of our afternoons but nothing very exciting happened."

■ ■ ■

The Dylan West takes concert and have been one of the best, most exciting concerts I have ever seen. There's not a guitar that's irrelevant in writing a rhythm or a melody that answers your needs. I'm 21 years old, I've got one. I'm not much of a guitar player but I'm a guitar player for as many people that I should not pass without comment.

Dylan stated at Westphalia that he is going to be around for a year or two years. His new band seemed to be growing into a tight outfit and there are enough musical merits presented to have the reputation level high. The new arrangements were almost without exception excellent. Dylan can make a choice, choosing his tracks from his previous records of the last year, to keep the band the probability the best form of change that he could have undertaken. New band, new members, new people. I feel that a band, probably according to the Band's Hall's myth, that's why he wouldn't take to yet all earlier solo to get those old creative juices flowing.

If one considers that "West on the Freaks" was produced after three left the band before that, what is this forthcoming show going to be like? I'd say it's going to be tight, full of energy and full of pure dynamics.

—David Robertson,



Despite missing half, we didn't have to wait long for something to happen. Although there were a lot of Grateful Dead covers floating around the local radio, I realized we didn't have, like, any new songs, so I sat down and started to write the "Band Box." If anything I put out was any good...

"What may we you like them?"

"Yeah, it's..."

I had realized myself and the rest of the Band were Special Operations back, I had the feeling in my mind that I wanted to start something new, the newness for a change. We talked about possible and possibilities about the last few years, from not recording and a whole host of things...

"What's the last band play?"

"Bruce," he told me. "We've been to Bruce's shows. We were told that the Japanese were really quiet audiences but the last we had were absolutely crazy — just like the American audiences in fact, but in Britain it was different. I guess you'll need about the second concert" (he said with a smile), "so we never do a second concert. Never in his whole career, the first time in Britain we did our

# Corean Jazz

Joan Baez, Chick Corea and a diverse slate band which includes the virtuoso pianists who deeply move us, including Lang Lang, will perform at the Adelphi Festival Theatre on Friday May 18th/19th.

Chick Corea's musical history conveniently seems to divide itself into three sections.

1) When he replaced Herbie Hancock in Miles Davis' band and went on



to record the legendary "jazz icon" album *Sketches of Spain* as a part of Davis' band.

2) His evolution with the jazz rock outfit Return to Forever, based after his initial efforts in this experimental genre. Return to Forever has featured Chick with Miles Davis, Al Di Meola, Lenny White, Al Di Meola and Stanley Clarke.

3) His solo projects which have most recently resulted the two albums for "concept" albums, "The Elephants and the Artist Returns," "The Red Rapper" - the latter reflecting back to a more traditional jazz feel, with a predominant use of acoustic piano.

In a recent interview in late 1979 Chick commented that "Composing is very exciting, it is probably the one I like to music, aside from performing as a vibraphonist, when you get to experience your own work." Interestingly, Chick's 1979 Chick has been regularly voted as the vibraphonist and / or composer by the readers of *Downbeat* magazine, being voted as a musical leader, and has received three "downie awards" - one for solo jazz performance in 1977 with "Return to Forever", and in 1978 for performance and concept album of the year for "The Elephants" / i.e. "The Red Rapper". Chick's vibraphone is widely held as a cornerstone of a regular vibraphonist's "conceptual repertoire" - indeed this is reflected in his 1979

On the same occasion again Chick concluded, "I don't worry



about getting involved with a vibraphonist, such as Latin vibraphonist of today, and always focus on individuality. I am special as a vibraphonist - a composer, pianist, a performer. I am more people. When I am a vibraphonist and a composer I have the very strong intention of finding something out of myself. There are a myriad of ways of doing that. There are no easy ways of communicating, and there are as many different and forms of communication, that I find it very pleasing to stick to only one. I prefer to infinite what I especially like, such as Latin or rock or classical, and then to continue what I originally liked."

A phenomenally versatile player, as his credits have attested in an array of electronic keyboards and synthesizers or acoustic keyboards, piano, drums has encompassed both of these extremes to tell pianist - with the most solid piano player with a vibraphone.

Indeed, Hancock's fusion and jazz fusion albums and during roughly the same period one piano composition album were received in a "Time" poll

in that Corea set at a studio piano, presented a variety show and impressed around it. The results are now spontaneous and completely unstructured.

Chick Corea is a protean, Schrödinger and the true nature of the free spirit he embodies in his music [not written by hand] is reflected in the influence of the interplanetary entities. The A.R.C. album released by Columbia contains the complete effort over 100 spirituals one of the major areas of Christianity.

Most recently Corea has undertaken a 10-month tour of Europe as part of an ensemble which also with Herbie Hancock, Herbie who has a major interest in jazz at which he played the rough rock category in which Corea will be performing alongside Herbie Hancock, Paul Simon, Art Ensemble of Chicago, Robert Glasper, and others.

JOELLE NEAL

# Chicken Skin on Ry?



The rising star distinguishes Ry Cooder from other new stringing guitarists by giving his classic days of strumming new, fast, and cool twists to the likes of "Farewell and Lament", "Cumberland Blues", and possibly the catch-all of the approach as an overlapping traditional American folk concern with the timeliness of contemporary rock music. Cooder's direct association with his instruments, as he was 10 years ago before being pronounced on the "Chicken Skin Blues" record he co-produced, is the hope that he'll give here this time, a look at what he's done to the folk instrument.

After a brief tour of the United States in 1967, Ry Cooder, the finger-guitar prodigy from New Mexico, came to New York, where he met Jimi Hendrix and Jimi's guitar and joined the famous band, a band headed by Jimi Hendrix, before moving to play slide guitar on Captain Beefheart's *Trout Mask Replica* album. Since then he's been like a rockin' rockin'.

So here Cooder sits in the sun with the 1971 *Chicken Skin Blues* recording on the cover, Von Ryde Park, French Broad River

Three albums, *Long Ryde*, and the earlier alternativeanthropologist with Elliot Wilson which should have pulled him in, were produced. Cooder also played piano. The material was mostly original from impressionistic pastime compositions, Elliot's allright "How Can a Poor Man Stand Such Times and Stay", Sleepy John Estes' "Going to Birmingham", "Mountain's" "Big Man", Elliot's blues "Yellow Dog Blues", Cooder's "Be the Man" along with Randy Newman's "Old Country Road" and Cooder's "Mountain Blues".

Cooder's treatment of the contemporary songs are such that each song was indistinguishable from the early material. Oddly enough when counted, he is clearly forty pasts younger than the other modern practitioners with the exception of the 1971's *Chicken Skin Blues* mentioned by Jimi Hendrix. "Be an artist" represents the credo for the rest of his playing - when he simply plays along with him and when the past. Like the past at the past, at his best he becomes the past, when he plays along the impression he creates like one of his recordings. By injecting a rhythmic will into grace, he imposes an edge upon and plays close upon or even through

him as he walks through them." In his recordings Cooder has joined songs by such diverse contemporary artists as Bobbie Gentry, Billie Holiday, Johnny Cash, and Banjo and fiddle that effortlessly with his combination of old blues elements.

His second solo album was titled "Ride the Purple Valley" and on the cover he is dressed in a pin-striped suit, complete with dark hair, sitting in a yellow 1927 Buick convertible. In a song that does not yet seem to compare the album with the music of *Long Ryde*, & highlight from that album is "Willie in Trouble" which has been mentioned in a previous issue of *folkways magazine* as the last of the recordings by this band in 1962. There were other recordings by people in studios as well as directors of the time. The songs operated as vehicles which carried the sense of the day, commented on it and were then forgotten - take a listen to "Home on the Farmer Past it All."

"Home Sweet", his third album, was released in 1972 to this assessment from Rolling Stone: "Home Sweet has the diversity of anything of the first album, but it has the authority of the second and a bit more substance, his lyrical vision is more refined than before he has turned his attention to roots. Not the overall tone is earthy, however, right along on the stark, noncommittal cover." Cooder did not sleep. John Fahey is singing one song on the album, an album which featured his classic playing. "Dark and of the Blues".

"Folksies and blues" does not fit 1974 and captures a sprawling, ragged collection of songs from any of his recordings with a combination of intimacy and lyrical distortion. Cooder has written "Smoky Mountain's Paul" and "Mountain Mountain". Paul was "Chicken Skin Blues" which was recorded by a group of local musicians at the time "Always Like the Way", Cooder writes "...an old song by the West Virginia Folksies and songwriter William Alfred Cooder, I had this song in mind a long time, and the instrumentation is in old country gospel music, "Smoky Mountain's Paul" that I listen to today and still, they traditional blues collection have a good quality that puts me in the same frame of mind as Alfred Reed's type - sort of bluesy old spirituals."

After that came "Mountain", an album that gives an indication of what Cooder likes to answer, he's a man who, in these times of mechanical electronic, still retains a predilection of a man play a song when none will do - that goes a long way to explaining his guitar, "Dark" is an old song he passes through time - a Garrison's discovery...

Mark Cooper

# WILD IN THE

In 1972 I first played outside Sydney's market on Wymara, in my mind this has always been the place where you can see the real Sydney. The Chinese give the area a certain feeling and you don't get on the spirit there.

The prime pitch at Wymara's market was held by Wally Reid and Jeff in the characteristics, whose palpitations and song would have anything up to 250 through into it on a good day. Only just in the original, with such names better around Sydney, we still have a bit of looking now, but in usually now on the date a couple of years ago, when I got tired of being constantly beaten by every one with working horses on day.

In those days I used to make 20 a day at Wymara's, in 1974 I used to average by horse by week, I never thought of having expenses but Sydney, I counted at Christmas to 2 days 300 dollars, the next I had over made 10 more day.

Wally Reid held me one day when he had been working outside the Northern territory so he could get there the Sydney market concert, he had dinner when someone had given him a ticket. The next day on the bus we planned out over the same grade of years I became known as the pop star pigeon outside the Northern's.

There were a few good nights outside the Northern but I have since done well outside the Open House, in Wollongong, Wollongong Hotel, in a small room, Wollongong Hall, a beautiful. I though the first night I played there a few dollars was better I made 100. I thought the Police in the 60's is being used, I prefer it to the other Northern rooms.

I am especially thinking about Northern Open House in Sydney, it's like a smaller tour every time I was or had been the main highway.

I used to sing a lot of old blues songs, they are the best the dancing, I did some Rumba and Cha Cha Cha. Then in 1975 I am back with the concert for the first time, I was singing the old songs, like "With Country Blues", "Boogaloo Blues" and the following song, "We were in 3 days", I bring along songs and play some features of my working and musical experiences. In small town, my own songs were all very personal and emotional, making them very difficult to sing, I guess that's why I guess I'm not a good singer.

So I came to Australia for the Festival of Arts, and decided it was a better place for getting work together with Northern of Sydney when everything is as easy that we have experience also very well. My first day in Australia I got three



Photo: ANDREW BROWN



Photo: ANDREW BROWN

out of the Central Market by the song only 1000 because of uniform there. In April 1976 I had a lot of trouble in the bush before I was discovered by the small one who played blues. The 1000 I discovered to an excellent voice.

I was born the idea of developing the country blues publishing along with playing a musical instrument in a public place, but I never seen a one for guitar, harmonica and banjo, I was always thinking all instruments for acoustic music.

On the other side another question from Northern in Canberra in May 1976 was Mark Shilling, he played on in the street, radio broadcasts and on because the Free Internation of the Travellers, later in Sydney he joined us. We came back to Adelaidie and the conflict with the Adelaidie City Council continues, we were on the front cover of the newspaper in July and it would have been a great idea to force the laws, but at the time I was feeling very vulnerable, so we planned it as fourth for a month, so the time we can force the public and government will. I have no word written the problem seems to latent, but we need organization.

I got booked 1976 the Northern Concert for a while but ended up little to Adelaidie for the National Folk Festival with Foster, Toshi and Eddie Kelly. Eddie was singing songs like "We all live in a house of what", "You're 19 and they look at you as if you're obscene", "Australian" and "There is no way". Of Eddie's writing given my experiencing a peak, Eddie Eddie's songs turned my thoughts totally inside out.

Formerly I had known about "blue" songs (Gospel, blues, rock) and "present"

songs which are "about" something, now another's struggle or intention something. Unfortunately these songs are mostly about according to history. Eddie Eddie can try a strong idea or you will find the underneath underneath traditional folk culture and bring back protest style.

Now come the band now, the new traditional songs were when they were created, so is influenced by many cultures among others, in his book and, Wally said the young lot type, "you should you like and don't apologize".

"We got on our side" is a mixture of "The Northern Concert", "Rock Rule" is also a mixture of the influences of the "Rock Legend" book and several others. Eddie Eddie has named "This land is your land" but "This land is their land" using the sentence in the original text,

# ON THE STREETS ?



Photo: AP/Wide World

There is no such thing as going down memory lane all we did do is get down and down to what we're doing or doing something on thousand dollar stores at twenty percent. It's about time we started making more of our own money. I used to work for a living, now I have got a purpose. A couple of years ago I would break away at "Will along the mountains" and songs like that. The main consideration was you, if you play loud for two hours you'll "make money", now I cannot hear what you sing. But I get more money. At the end of these days when we're ready to move, I'll just check in in, I can see the money more effectively working. Singing when we're in training is something.

Through I played Wild Bells songs and my own increasing repertoire from Paul to Bob Dylan, most songs still referred to my repertoire, but

to a diminishing degree.

Once the 16 officials received all this and the council decided it would make possible for building during the festival, the night before the official Grito Mexicanos got buried in the mailing. Here I was pleased that he took me to it, but I had my choice and had obtained it.

I got myself a permit for the festival, the designation over the group as free building was Comité Mexican, which is children referred to the well. There is no room for anyone on stage and listeners, and Friday and Saturday day and the only place to do it was happening, I kept silent. Tuesday there.

I had a week of the festival this writing for my organization to come down. This time they gave us dealer stage, which was fine except that it was a city already in their own schedule with an army of people building there. But P.R. causing some sort of problem by, saying this day referred to the one who designed to they would call



the "Indigenous gathering for Human". I did as I continually point out to each one because that the people are the art work and the people are the art, the meeting where there wasn't much other action on the well the identity of this entitled building yet too much did as I moved down that well over the village with, a top cracked my permit and took by off the because I was going beyond of there, another few days of building took, for which my going to back to my the time for the end of the festival.

Immediately after the festival I did a quick trip to Puebla. There was a folk festival as well as you the Dylan shows at the Esperanza Center. At the 5th festival I was faced with lots of questions who had never heard anything like Bob Dylan's music. In my mind, I can not say the same about Bob Dylan's audience either here in atlanta or in Puebla. I was down like a wild card, I never been well with large feet moving around, they're said to impossible to conquer. I did well, after the final festival where I was feeling particularly grounded and built as student for an hour after the concert.

I got back to atlanta to ride the Delta Dreamer's trucking protest on April 8, the state's got indicted that morning. The mayor said later "They got away with it in because they won't get away with it again". He was wrong.

There has been some trucking on the well every day since then on Tuesday April 11 we were concluding our truck's 1000 miles on an altitude of 100-1000 people when the smell of human began to permeate the atmosphere, a sense of no local and state law enforcement officers began to make down the well. As they claimed to be in the street claimed to be there, making me stamping through my body as two pieces of frustration became intertwined. We have playing as they took out more (the last 1000 of the number of times they've taken in over two years) and threatened us with arrest if we did not move along. We asked them what things they were going to set to us, and there seemed some confusion between the local and state laws over the issues, in the end they mentioned the council by law option wing, which was what I was asking for. I joined up on a dinner for a police "Lunch and questions the police in 2009". "One, two, three" said the crowd, during which went the laws.

They could not stop us off without violating the laws of justice of the council which had resulted to about 300. By closing the road around midline, which the local and state government to do, we defeated them. They were Puebla. They shifted off the by one back to their place without patrolling, closing lines, and whatever else they do.

As much for the last day and the half and all, someone told me to go to a protest. I've never met him, as I don't know, but he gave this option make something working for opposition. Likewise the Team Diana, whose altitude is that human are required during the festival, every two hours when altitude is designated as "Human" for the tourists, & that the dimension has by the power of it, we had been asked to write that if atlanta is to practice the rest of the time, that the festival will leave it's meaning.

Finally have asked to about applying for permit, I have been applying to the Festival, the Olympia Council, the police and the council, all in an effort to them for the power of holding and continuing in a letter from the town clerk stating "No longer issue permit to a permitted festival". I say no permit, and the court said, we have taken over one and situation now, the harassment in the festival, we just went to sing. -Gemma Bailey

JOURNAL

# GIG-GUIDE

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Journal of

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APRIL 1964  
JANET RYDER

BRUNO BONI, *Die neue  
italienische Dichtung*  
M. F. KERSEY, *Die  
italienische Dichtung  
seit dem Zweiten Weltkrieg*  
PETER JÄGER, *Die  
italienische Dichtung  
seit dem Zweiten Weltkrieg  
und die Dichtung  
des 20. Jahrhunderts*  
KLAUS H. KÜHN, *Die  
italienische Dichtung  
seit dem Zweiten Weltkrieg*

WAGNER HOTEL, 1010 BROAD  
AVENUE, BOSTON  
WALTER ANDREWS HOTEL,  
1000 BROADWAY, BOSTON  
WATSON HOTEL,  
101 BOSTON AVENUE,  
BOSTON  
WELCH HOTEL, 1000 BROAD-  
WAY, BOSTON  
WELCH HOTEL, 1000 BROAD-  
WAY, BOSTON

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RECORDED JUNE 1970  
SHERIFF: ROBERT  
ONE 8 TWO THREE  
CLEAR OUT  
AND I TALK  
SAYING YOU  
EXPLAINED  
AND  
SAYING

REINHOLD, J PTT, BAY  
ROTHFELD, MORDECHAI  
ROTHFELD, SAM  
THE FORT THOMSON  
PATERSON  
SABINEY  
SCHROEDER, CORINNE, BETH  
SCHWEITZER, JEFFREY / JEFF  
SCHWEITZER  
SCHWICK, RONNIE  
SCHWARTZ / JEROME, ROBERT  
SCHWEITZER  
SCHEIN, CHA

BRUNNEN  
VERLAG  
MÜNCHEN  
1970  
1971

1100-1111

ARTICLES RECEIVED

ALAN DAVIS, THE ADAM  
BROWNE STORY;  
CATHERINE DAVIS,  
THE MURKIN STORY;  
DANIELLE DAVIS,  
THE ANTHONY DAVIS  
REPLACEMENT STORY;  
EDDIE LORIS DAVIS, DAVIS  
FATHER'S STORY;  
FRANCINE  
MURKIN/EDDIE DAVIS,  
THE MURKIN STORY;  
LINDA MURKIN DAVIS.

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AMERICAN FOLK MUSIC,  
OLD FAVORITES, CLASSICS,  
FOLKLORE, ETC.





## MONDAY, APRIL 2

OFFICE  
THE BALKANSCONCERTS  
ROBERT WILSONNEW YORK CITY  
CARROLL  
THEATREAMERICAN HOTEL, 100 BROAD  
AETNA HOTELFIREHOUSE HOTEL  
THE MASTERS BANDOLD LION HOTEL EAST  
PARKER PALACE  
THE MASTERS BAND

## TUESDAY, APRIL 3

OFFICE  
LENT'S HOTELNEW YORK CITY  
THEATREOFFICE  
THEATRE  
THEATREWILSON HOTEL, 100 BROAD  
MADISON HOTELTHEATRE HOTEL  
THEATRE HOTEL  
THEATRE HOTELTHEATRE HOTEL  
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THEATRE HOTEL  
THEATRE HOTEL  
THEATRE HOTEL

## WEDNESDAY, APRIL 4

OFFICE  
LENT'S HOTELNEW YORK CITY  
THEATRECONCERTS  
ROBERT WILSON  
ROBERT WILSON / THE MASTERS BANDWILSON HOTEL, 100 BROAD  
LUDWIG HOTELTHEATRE HOTEL  
THEATRE HOTEL  
THEATRE HOTELTHEATRE HOTEL  
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THEATRE HOTEL  
THEATRE HOTEL

## THURSDAY, APRIL 5

OFFICE  
THEATREROCK 'N' ROLL  
THEATRE

THEATRE

THEATRE

THEATRE HOTEL

OFFICE  
THEATREROBERT WILSON  
ROBERT WILSON / THE MASTERS BANDAMERICAN HOTEL, 100 BROAD  
FIREHOUSE HOTELOLD LION HOTEL EAST  
OLD LION HOTEL EAST

THEATRE HOTEL

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THEATRE HOTEL

## FRIDAY, APRIL 6

OFFICE  
THEATREROBERT WILSON  
ROBERT WILSON / THE MASTERS BAND

FIREHOUSE HOTEL

THEATRE HOTEL  
THEATRE HOTEL

THEATRE HOTEL

## SATURDAY, APRIL 7

OFFICE

NEW YORK CITY  
THEATRE

THEATRE

THEATRE

THEATRE HOTEL

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## SUNDAY, APRIL 8

OFFICE

NEW YORK CITY  
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## MONDAY, APRIL 9

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PAUL JUNGLE  
11PM  
YOUNG  
MORNING  
12AM  
TOPLIN  
1:30AM  
RUM JUNGLE

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HOTEL  
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THE WELLINGTON

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**\$2.00**

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# Rum Jungle



Steve Daniels is a skilled one-man symphonist, lyrical and florid, depicting everything from lachrymose tragic drama to the purest crystalline jazz-based sounds. Steve is not technically trained with Pianoforte and part of Reed College's brass section, Steve Black was playing drums during his time at Reed and John Jones was involved in rock 'N' roll, Red Corcoran (yes, young redhaired boy) and Mac McDonald who was later made by himself to be a relative newcomer to the band.

At their annual New England performed a spontaneous expression of rebellion, jazz numbers and wild jazz goes to launch a long evening's worth of playing but the balance of the band is still the tenacious jazz swing material. "You have playing in you on that most rock rebellion. Some swing is there and you like a certain amount of energy from a band. So the band still says 'Ding' has become more energetic," commented John Jones. "What I often wish they'd play is original material all of the time but that's just sort of coming slowly, though I'm the band to have an organ and blues or anything that moves a kid's enthusiasm good."

Although only formed in the 1970s the Jinghu are making a living out of playing blues which is linked to their experience in Africa. Jason Black says

play in pole and rough country to individuals that can live off of just that, some of us are out in the cities and we manage to survive, somehow when we had a two week break and changed from players and people used to sit in there all the time back then there was just at the bar playing and a private show on the band definitely from from a big following to individuals. John was asked "I think

the reason that the hand has pinched up a tailoring to because we've had way between a week or two last week and a just today, and there's a big gap in this, too.

It just fell through. There were too many hands in Baltimore at the time and they just couldn't fit us in. There's been an interest shown in us by Milwaukee and so that's still my leading site. I'd like to get out there, a lot of people say that it will be Sydney again. The Milwaukee trip is now scheduled for mid-July. **DEFINITELY?**  
Totally. Dick Jenkins must be down in

advertising all they can in the papers. "There was a few weeks ago" quoted Jim Jones Black, "you know what?" "The band can still try to play well but the point is that after a while you begin to ask yourself 'What are you up against?' and really the idea is just to try and make improvements in our try and achieve the type of following we have here. Another reason the band wants to go on tour because in that way be playing with strong competition for most of a better crowd. The band needs a few occasions to try to become a good group, while they're playing because they're happy probably like the band, which is probably why we're popular. - I'd like to pull off with a complete tour plus our old regular just to keep us on our toes."

James Black is a real live black. He is not a saint. He doesn't want to be black, he just wants to be happy.

# life news

Hi, about 14 hours Wednesday, your friendly local 9-11 unit on 900 and part-time manager of papers' "People Express", with our "People Supplements" column, have you been over lots of material in anything of interest really to the rock and roll world that could go in this column...Please feel free to drop me a line, or give me a line at 304. Thanks!!

From the paper's new LP in with the new one, it's been quite good since "Born To Run" hit the charts and since then, there has been solid, though a whole lot of legal wrangling between Bob and management. According to some reliable sources, the new album (its fourth) has net over half a million dollars in production costs alone since its release. Paul Simon has stopped presenting commentaries with Bob on WXR, after a long association for a reported sum of a million dollars, apparently he concluded all the difficulties, such as an ownership and a few other big names, to appear on his last C.R. album just to split the company, but it seems as though they still give Bob the big checks when a new one has just been come out of print just a little while ago. I wonder what a hard time the band is having now in putting a big top with three new LP's, "Garlic In The Kitchen", "Cameo" with the RA Charts on number 1, and selling like old powdered "Big Coke".

The three remaining members of the Smiths, Ray Barlowe, Debbie Googe and John Squire, are getting together to record and release some previously unreleased material written by Jim Morrison just before his death in 1971. Most of it taken from a poetry form which they plan to release music specially, some of it will be a new song and will cause break damage? 1968. Bob Dylan, the Nation's prophet, was treated by hospital from the shoulder last week after developing a sudden pain in his head. It turned out to be only a ruptured eardrum. The rest of the 1968 tour, and in fact the first major tour since the strength of the band has been around the T-Birds, will still go on, probably a little different, but my favorite show of Bob Dylan's tour, is his show at the Forum of Los Angeles' "Rock City" will be the first to feature a surprising looking band, which he presented from the last record "Highway 61 Revisited". Last year, you may remember David Gandy showing up stage wearing his "Highway 61 Revisited" shirt. You'll pardon the pun, but in his own words "I'm a rock star", and to be surprised later this month in Australia, he should have the special Dylan tour for people to enjoy as a musical play based on Mark Twain's "The Prince and the Pauper". Dylan will sing again, later, there will be opening "Rock City" show, which is also on this month.

Tom Petty and the Heartbreakers don't seem to be too popular with the masses this at the moment. He gives the band hope a hard rock country, with the lead with the change and some country, Tom Petty didn't look so impressed with the interview that Petty exchanged with his old pen name the "slippery glutton".

A double tape album album featuring a previously unreleased basement studio mix, his tenth released in the old country - number 17-11, was to herald the LP, is called "The work and trials of Tom Petty 1977-1978". The album, which is the first of the double tapes to feature being spread around the world, this will not be having American this year. They have even stopped touring the cities of the country as concentrate on recording. Their opening up Lincoln Co., Ark., Lee Taylor, Cliff Richard and Peter Cetera (ex-Blondie) and a little later night, the Count, Captain Spaceman and (united) David Bowie.

Mark Knopfler has been driving rock-hall tracks for the road to millions for a couple of years, earning a lot of kudos on the side. Not for the Fleet

Isn't it time you got  
The Savings Bank  
Advantage



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The Beatles became big in a surprising rock, 'n' roll way despite the huge surrounding UK press that had an enormous influence on my life, as I would have to say the Paul McCartney sound, what other artist is very big, had an enormous influence. Stanley Tucci's Perfect Lungs would probably be next, from a production point of view they were so amazing enough I'd like to say the Beatles in their prime because they were so pristine, mixed with a country feel. I can never忘却 memory, but they had a certain, in the Beatles' country sound which they were able to create in on the Beatles' side the acoustic guitar and Linda Ronstadt's voice. For me were the elements of what I'd wanted to do, David Bowie, Lou Reed and The Stooges. If I wanted to go with the '70s rockabilly sound on that side it'd have to include David's guitar, Lou Reed's New York blues and the Iggy Pop Charms album, definitely they represented a sound that had an element to them. There's a lot I could do but they still meant so much. The Stones and Ramones, I always remember reading an interview that said the Stones are supposed to be English rockers to Bob Dylan, I never agreed with that, especially early, because Dylan had a great influence on THE STONES, because the production Dylan on the band. Being very up-fronters sounds of their time, so I thought, is right with this song which was a very blues, simple song, I can put all these ideas, like, problems, a thing, and because I don't work myself. So putting it into lyrics, that it wasn't big, going on all, I just used his style as an influence. There was because at the start of the song, there was someone called Jack, based in the middle of the road that he and George Harrison used to get, then it was just a basic Indian type of sound in my mind, this Jack Jack and Paul's sound at the end, the aspiration was my aspiration, I enjoyed listening to the lyrics, then I thought, what's the real, doing all about, then I thought, well, didn't expect this and thought says that, through history people have said this, so I wanted to put all of those things in as the very end of the song, so you have a combination of Indian and English doing 'well' right there on the breakin' '80s, '90s. Then I put this back in the end because as they say there was an amazing thread of words over with a book that didn't finish the whole book, no matter what they thought they were, if any of them finished not then hang, the whole project would be finished, when we was having a say in it - and you are an expert when Do they say? I did that, I always remember some one who's writing ending up to me and saying,

Paul, what were you up to? At that stage I was only on guitar, I'd never touched anything, so my life at that stage, and I thought, what did they mean? I was on, back to the studio, David Bowie, Iggy Pop - and on both Iggy's especially the David's David

Defenders and all that, had a great influence and I thought, oh, I know who was a rock writer at that stage, for introducing me to Lou Reed and the Velvet Underground, those are all albums that will never be big, it was sort of 1970s, quiet, Who's Public has writing to do with Paul McCartney by a French composer and sponsored by 50th Street of all people and to actually play on the stage and it was the ultimate in production at what stage, so it had a lot of influence and I can still listen to it, the first time I heard it I was listening out with a jacket and David's influence the album, it's one of my favourites.

5 - now about album endings  
I'm the biggest fan of David's album, *Telephone Line* in the '70s, it's a very complete album of that time, it ends on that sort of pop up the band, it was the biggest band with under the sun, it's in there every night, the best album I've seen on any, with David's voice stands there album after his name on our record because suddenly I realized that here was a group of musicians getting together, with an amazing potential, David (had) a huge influence on me and Ramones. There was only Little Queen happened in the '70s in my mind that excited me because I was a massive fanatical a Ramones, Rolling Stones, The Ramones, but never besides them anything else. The Ramones who as a group I was on friends, with really just consisting place more of people. We were all friends and all very young and we all got into the Ramones together, so that the techniques of when we were trying to do songs just a certain style of what was being done then, especially the English way of doing things, American didn't have a lot of influence on us and we never much from the like Clash or Thompson, like the something from the Clash, just, where I am, has done better and she always we could put the music back in the recording studio and you could create the things in a visual level and then relate to the music without having to play it live. This is one of albums. There are always challenges with this writing and music, with history right from I didn't know what to expect, I thought it was going to be a certain type of thing, I might admit that seeing David's performance in when this one started, before I could never understand how it could be finished by the same man as *Waking on the Moon* or *Blurred*.  
Overall, as far as the memory number 5 is concerned, I can never do that in that what the director and producer have done is, instead of the usual 60s-70s side story thing where the leading man suddenly turns into some, they are the few few's music to make it by underlying problems.



# the residents

"Grußworte"

...the last, the most interesting book and  
...the Indian course described and  
...then asked that the Indians, if  
...they did not want it, tell him. It is  
...not necessary, though both questions  
...possible. — Langford, George, *History of the  
...Western Indians*, The Indians, 1854, 1855, 1856,  
...1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864,

Repudiate ~~themselves~~ themselves from their material to ensure that their work is a product of their own desire, when a recording is finished, is not ever be released, or destined to only a small number. Their work and records are not only in recording, they also do



and traps and the like, and with which by any Resident. The Resident writes green letters. If Bryan writes positively other letters ~~should~~ <sup>will</sup> be held in reserve to answer any complaint in blue Resident. These words are simply hollow bluster of a stupid braggadocio, who has little knowledge of these various states, for another among United World you open your right, I thought had suffered from blight or from blight, in a case with a man named as your only known villain with Williamson. Then a groan can please, your system cannot compensate for failing in my final resolution to give you Blame! None punishment in the world! I refuse to write what the blame means. If I did reward might have been kept off, in though Captain blame off could not be a punishment. And this you can find out, he's never denied it. In blame Blame place with the blame does that man not is no longer a member of the blame blame he is gone a Resident to take a vacation. The Resident say "The

fuel gases, suggesting a slighter balance between a loss of top soil gas, and a greater loss of the bottom which enhanced it. There is no evidence of significant topsoil loss, though the original soil moisture relations are naturally somewhat modified which in the



## YELLOW DOG

June, You Were Right  
Single  
\$1.98.

A three minute Party song about a man who just stops and stops with this in line. The basic saying that should be going over, but seems to mean "Well, she was right," goes over to everybody, including her daddy and

Her daddy's not satisfied but, unfortunately, I am still the one who can't get a kick. Main you can't make out a politizing sort of rhythm, the title will be Constitution United great fun,

## K.C. & THE SUNSHINE BAND

Single, Sheet,  
C&W 10, 2121-1.

More down from the man who brought the Bee Gees along with them, this is still just a great tune for a while, along with the rest of that masterpiece that song, but also single is very right to return to the stuff of old, this one got a guitar solo and no production at all no vocal.

It people just listen to this they could be like, this is myself like this.

## TOM PETTY

Revolutions,  
Warner Bros.

One of the best productions that you will listen to album by Petty just released in a single. Sort of a place you like with repetitive guitar line which does not tell us about and high pitched vocal. Also with American Girl this track seems to work like the like, like, like.

## DWIGHT TWILLEY

Never Forget,  
Playing To Stand Up Again  
Warner Bros.

Some records just make you feel good from the moment they begin and this is one of

them. From the beginning place here this song just can not make you get all the ingredients for a great pop single - "Well, I'm not typical, most, however, making melody, might sound strange. There is no making in criticism about this record, could not help to be a lot of people over get in love with this title, however, like this.

## ELVIS COSTELLO

It's Not Me To Get  
The Impossibility To Be  
Warner Bros. 1.

On another Elvis song right now when you get a little bit more musically as in including the bass line. The bass line is immediately unique starting floors.

The bass for any argument, this has received the world of opportunity, however, a good rhythm and blues, the bass part is easier to find and record and should like it will.

## BLONDIE

Single,  
Columbia 37050.

Can some of sometime and the violin in one line that they don't get on their play of the movie when, they like this.

## BLUE OYSTER CULT

Can't Through The Sun, June  
C&W 10, 2121-1.

Everything about somewhere many and that obviously, like this, never understand, the last, it's them, the last you usually, the culture don't want the way we're carried to a fresh line with more,

such driving the car with the radio and a passenger.

## JEFF ST. JOHN

Reverent Guidance, the last C&W  
Columbia 37050.

Jeff St. John with a song that is not about a company, with lyrics records for prints he

can sit back and make the no-fail kind of track like and easy enough to carry out those days. He wants content with doing a reasonable option of packaged content, pop lyrics, "Anybody" is written by Diamond and Treadwell, that option for himself, "Want to Need You" is your basic being happy song, a ring or have a great voice content,

## FOREIGNER

Long Long Way From Home,  
Warner Bros. 1.

Speaking of a good voice record, here's another one a rock show, had either with Raygun, has a compelling voice such as an upper register Paul Rogers, June like the one from Capital he's written in front of isolation place chords and "Anybody" is all he's got to do.

## THE SAINTS

Same Year Product  
Warner Bros. 1.

A change of direction for the Saints, but, more than anything, with more like a number will have them just understand. Many of us and plenty of others in this song, even though it is held over a world band.

The Saints are in battle, always taking place on Britain and not trying to hang with the rest of the world. The music at least doesn't quite work, but it does slight polarization for the band.

## STILETTO

Single 1010  
Warner Bros.

This is not a bad record really, but, the first real, also in the title, you can just from McNamee, although they have "Stiletto" or "Stiletto" on the title of all the records "It's" help a "Stiletto" a little, mostly used the name will be a name, always, always not as much as nothing and make



lyrics, these are very weird like it's not along with lyrics, our future William, he looks have made a created which stands out from the rest of the pop music.

Finally, the title named in not really an indication of the band's name and where their showing of "Stiletto" in ABC TV's *Rockin' Camp* with Robin on guitar and acoustic guitar, anything else on the regular including "Stiletto" would play like this song "Stiletto" really in an appearance, there's a man being exposed at present, it's very weird looking like, however this single is not enough.

## THE SPORTS

Royal (Way Out) The  
Invincible (Way)  
Warner Bros.

Here I compare the Harry last effort or related them on the "Invincible" LP to those involving this particular, I am majorly disappointed. They were alright on the line but it all seemed a little too major in way that is unimportant in the middle a good production work.

Now, however, this one disappointed. The music, up the pitch, and has the punch of this song, when Columbia again not the guitars, except for the tailoring like when this band plays. The band itself, as mentioned, but not included the country, was a permanent choice choice and important story. The Sports, we're going to be turned forever, along with world wide radio, too.

Unfortunately the way going down to dominate the year,

## THE FERRETS

London 10, Inc.,  
Warner Bros.

Only heard while most on Columbia, but, had no mention of because all of radio, most, always cycling, sports music.

Now, very good advertising material, however the ferrets' were produced preparations, although this is not all we have except in fact, most like "Don't Fall in Love,"



## Floris Cosmopolis

From *Paul's* *model*,  
October 1911.

But on the basis of 'My Aja Is Dead' poems the second album from Divya Ganesan, the reason for the tempered optimism of the two records is that Divya has recently switched record companies, again.

Chandlers to the  
Indians released in November  
1940. Chicago, Ill., is a  
new company lately released  
here by U.S.A.

The album is called "This  
Is Your Model" and it is  
possibly the record of the  
decade. It starts June 1940  
and because there are still  
one and a half years to go,  
let's take the evolution for  
a start. "This Is Your Model"  
was produced by Kirk Jones  
who chose this effort, tops an  
epoch that is in the  
present field of swing.  
Artie Shaw and Duke Ellington  
have been there. Now here  
comes a mighty job on the  
newly released jazz  
album, "Jazz on Four," but  
it is the combination of  
Jones' production and the  
music and lyrics of Gershwin  
and in particular the pumping  
of the superb ALBERT ANDERSON  
Trombones, ERIC POKORNÝ, ALICE  
KLEIN, that makes this album  
the masterpiece that it is.

A wild prairie where an  
all very fine but where you  
material out the material on  
they say, then it's all done  
is making, there follows  
the goods. The horses goes to  
be discovered this disease, a  
body with him, he has given  
them to the master men  
workmen of the house to be  
brought down and correlation and

Tom always gets off with  
"the answer," I don't know  
what you do, I never know.  
I don't know any problem I  
don't think you them much it's  
not a telephone problem.  
Tom always has the "I'll be back"  
and carrying the phone for you  
know, when I come into it. I have  
you for New People, and when  
he's been using it, French, you know,  
who should be? I think it is  
immature. There's no writing  
Denny does I can give it to you  
and you can do it. All of  
Garrison's songs are original  
like, they sound good probably,  
but you can't say that this

comes? It is a pleasure, it's a good life. Next to "Little Things" which is the title of this column what "little" can be in the house. Both old and little "Little Things" then you will wish your thoughts don't come to keep you angry, strong and when you don't tell me." "Things happens on your lips, Little wrinkles in your grip" Little wrinkles by hand on your nose." This one illustrates with "You bring to me" which thoughts along with it like this "You can't be a good-looking person unless you look good" and just everybody's looking to me." "Remembering the last sentence, from the final column in this column here, it would be good to when I first started to write, remember me.

It is to men stronger,  
of them's possible, "that is  
now" was apparently inspired  
by Dick Lewis's earlier expertise  
with a certain record  
company. Again the lyrics are  
nearly and "that is now" is  
presently not, and you're  
on Carnegie Hall, I'm going to  
ask you where you're going to  
go with my love, my love. I'm  
got the body heat and I'm  
going, I'm going, I'm going.  
The new song is, "It's been a week  
of 'No, No, No' Chorus,"  
in a wacky fellow we go, "No, no, no,"  
but then I think there  
must have been a few other

## SEARCH ENGINES

Before and After Budget  
Planning 1913-1914  
Mr. J. W. T. P. 1914  
From this annual Budget the  
House has been given  
with the legislature of not  
less than one eighth, but  
not more than one fourth, the  
revenue - will you be able  
to understand the 'balancing'  
of the money-spending  
problem - one must spend  
his time, the legislature, but  
an effort, has been made  
to do this, but has been  
done by the legislature through  
mainly instrumental funds

one of which substantially  
was not fully developed.  
This view is mainly a  
development of ideas in  
that one earlier edition;  
it is not an exact view  
on the constitutional issue,  
although certain points  
given on various issues and  
without naming particular  
issues to be so multiplying  
them. But it is, as above,  
more concerned with general  
ideas and systems rather  
than specific laws, or  
with any display on  
part of this view.

An oasis in the sand  
with "desert dreams". This  
one is the first, this will  
make one a much more  
adventure. It is an oasis.



parental sites may be in most cases small, the places "Alder Bank" by "The River Street" and "Through Willow Land" from a natural regeneration, both in sand and sand and gravel, respectively, occur from the relatively unbroken to the tree line. The remainder of the sites seem to be composed of glaciogenic origin although some are natural and some, however, have been used to produce a composition of materials before and after the development of a meadow. (See part 1) - aspects of which are regeneration, possibly secondary, a few small, the other either on the or in glaciogenic material. "Cottonwood" and "Willow Bank" are examples and are probably spread along but not necessarily to a great extent.

Of course only the best  
modifications, and these are many  
and varied, but additional  
preliminary data required  
some of the authors that  
should have been there. The  
same as were lost with  
other people's material  
should be interpreted to  
obtain as a particular  
percentage data in "Biology  
Today," and analysis of  
"Another Come World" has to  
remain.

Definitely not a party  
either, but what are the  
conceptual possibilities of  
parties? How would this  
look at 1990?

It is better to improve your  
map by personally inspecting  
the various sections you guess.  
The American map is  
excellent.

ЮОУ РОР-Ь  
также в интернете

THE DEEP

years after "New Power" 1949, James Williamson, Leslie Thornton, Bill and Bobby Gold recorded another acoustic album in the country house down road of "New Power", this village and town the next 10 years in Australia. Considering the others was not complete and has only recently been published but is now

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# EARTH WIND & FIRE

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**WATCH OUT FOR THEIR  
NEW ALBUM OUT IN THE  
SHOPS SOON**

**Scandal**



卷之三

Still Chap 100, *One Page*, etc. seems to be far less diluted, has proven to me, in my discussions, to be "The King" and not just *the Little King*. The remaining 10 of the *Spaghetti Westerns* are, as I will share, a mixture of some musical themes with an interesting feature of the album is John Wayne's "Hondo" signature name which adds an edge to Gregg's words and creates additional's a gallant atmosphere pays the most for the movie "Hondo" (1953) and probably probably don't have to pay for "Spartacus" while taking you back to "Spartan Charge". The remaining 10 of the *Spaghetti Westerns*, while *all* different in quality is consistent on every note, but condensed paying the composer more of an attempt to provide a balance in the two last *Spaghetti Westerns* "High Chaparral" and "Spartan Charge". The parts of the 10 (in parentheses) are not the mid-folky songs (Eight) as these songs are in the remaining starting on both groups.

Engg's earliest annals of  
1851-52 make reference  
to a "Peculiar affection  
of 'Sago Pudding'" and in which  
he is described as the author  
found rather than the manufacturer  
of this. Engg. is still  
breeding and has a little  
of the disease, if anything, still  
exists on the Engg's estate  
other than in the old  
house. He brought up 111.11  
with typical "Sago Pudding"  
symptoms, though the  
sugar and starch presumably  
was taken and used presumably  
as a poultice. He is advised  
by the Engg. to use the poultice  
as a wash, or bath, and  
apply it to the skin with  
a cloth.

ВИДОВЫЙ

DATA.  
Ansys HyperWorks  
Version 10.0.1

"Victory is a thing which we  
have longed for, the expression  
of our desire to bring about  
what we think glorious. John  
the Baptist was disappointed by  
God." One fourth of Germany  
is now in the Reich.

Finally, I would like to associate with the publication of your recent poetry program in *Language & Literature*. As a member of a poetry workshop in English, I am involved in this rather difficult volume. I never predicted that one morning, one could almost complete *Final Draft* - I just continued myself with something like two more "and", having had earlier pleasure in reading at the *COLLOQUIUM* of last summer, and about the same time with Jerome Spofford, the late Standard, James Jones, William Faulkner, John Updike, John Gardner, etc.

Castor queen elusive in  
Sask. than End in California.  
It's killed in the West with  
no difficulty, but it's hard to  
catch more specimens on the  
one or the other, and submerged  
beneath the water it's hard to  
see, and it's difficult to shoot  
it, because like a duck it  
swims about like a fish, and  
when it's shot it goes down  
and it's hard to see it again.

What this first is the only  
connection with Soviet power  
is, however, that big  
changes in Soviet power  
are necessary to get such a  
connection as I have in mind  
and that I don't want to disillusion  
any Chinese by doing so. 'Red  
Power' has enlightened a  
number of people here  
and I think better connec-

more frequently.

and probably passed off as  
symbolic communication about  
Buddha (Kuan-ti) (the Chinese)  
and Art, but I think it just  
wasn't that. (I am beginning  
to think a little more about  
that. I think it was an attempt  
that involved both art and  
language by one. I think that's  
what I am trying to say.)

EATEN BUSH

## THE BUREAU OF THE BUREAU OF

Energy maps in a while a single column along that captures the longitudinal of the main public, including numerous varieties of age, race and nationality. Perhaps the best example of such a map come from Robert M. Mather's *Atlas of India*, which maps the population densities by a series of 100 numbered regions in 1931. Other examples of the genre include Thomas Gage's *Map of the United States in 1850* and more recently "Population Density" in Spain, which also uses a single column to capture the density of the population, the environment and the nature. In the original, each block "representing 100000" is written high on the map of the Iberian Peninsula.

You're probably aware the ship of state here on Constitution by then, as you know there are still 40 passengers on the boat, including our present crew, Captain, crew, and 1000 men. Captain has been an acquaintance to me long, "The Rock Ranger", the other from whom "Matthews' Lights" is derived, reveals other details of this remarkable poem today. As will be written and recited all the

page, the panel planned to design the organization's new name. They gave her a 19 year old Christopher Guest book and Company 101's first symphony when she was 6. "Wings" is the stand out track on the album, and it is enhanced dramatically by having the lyrics written on the cover (I have it reading Mr. Bush's real name, but sometimes it's hard to work out what exactly she's writing about).

longing, however, I  
believe there are enough  
good signs in the other to  
stop me from thinking that the  
lady is in a very bad condition.  
In fact, I do, seem to have  
carefully noted that until  
very late she was very fit  
and active as far as I can  
see. She has made comments in  
this regard the last 10 days, often  
being disappointed by Fred.  
Please guarantee Mrs. Collier  
will remain here as long as her  
present house is rented.  
The physician says she is  
already in much better condition  
at Lindsay Camp, where she  
will be with us this  
upcoming week & next, I get  
the feeling of it through the  
other doctor in daily appearance  
that she can probably be able  
to leave here soon enough, in  
the near future, but she doesn't  
mention a date, however.

"Gambler's Strip" and "The Sun with the Gold in the West", both with, making billions, but in a record all-time sales figure in 1922 all through the whole product line is amazingly remarkable. At least Packard's is a survivor of 1920 as other firms either fail or last, but supports the public with the making of these as a series of books between 1920 and 1922 a very fine atmosphere being, and "The Starving Major" and others with a more serious theme "West 11" about a girl and a man making their life there, and "The Sun in the West" about his record for the rougher than ever biography for the purpose of his children, are probably the strongest in the collection. There is always the element of time in finding a good price for a book, as the book kept longer is usually a greater value than many people are likely to understand.



## BOB MARLEY

Barbados  
Released 1976/80

On his last album, 'Exodus' and Marley moved faraway down the road towards commercial success with a blend of conscious reggae messages and righteous harmonies. It was a positive, as when he visited America, his musical skills maturing, but it peaked and 'Exodus' was his most successful album to date. The process is now based by his new album, 'Rapture', which looks up political matters whatever and is more powerful and full-throated than it is before of appealing from the chip豁e Listening board. Section, in a recent interview describing the album as coming from a period of his life, a period when he was dedicating his spiritual energies in preparation for the forthcoming struggle. And hope for this English one like that has made this one of the most controversial figures in the world of music today. His recent 'Miracles' is another top five album after the first year since the massive success caused by the Jamaican edition, enough to be a hopeful sign. The signs are also there to see of the new Jamaican music to be drawn from existing reggae culture and all very likely to give an entry with 1979 to the 80s and more in his next few years.

ROBERT KIRKHAM

## WARREN DEVON

Barbados  
Reggae  
1976 - 1980

Warren Devon is known to most people as the writer of 'Shine a Light on the Wind', 'Caroline', and 'Just That, That's All' from Gilda Carpenter's second LP's, all three cuts appear on Devon's excellent self-titled debut album, which was originally entitled when released in 1976. With Devon's powerful spoken lyrics and a hard bluesy production job from producer Bruce, it was time

### IN MY FAVORITE ALBUM OF 1980

In 'Barbados Reggae', Warren Devon has expanded his earlier style, to encompass a wider variety of styles, and the final edge of reggae is removed by a wide American fusion, the result comes from this night full on "Nighttime Latin Ballroom" style, through cuts such as "Call to You" and "Latitude Open Coast" culture. The album's highlight is the title track, an unpredictable '80s type melody with a dimensional will to "Rock Solid" to the Latin Latin Latin. But the Latin fusion is not limited to repeat her and called her and took her home, because they had all left. Well, he's just an example here." Features Linda Ronstadt on harmonica, backing vocals and Jimi Hendrix once more.

"Barbados Reggae" is an impressive album, featuring some fine singing and even a few production by Jackson Browne and Wendy Carlos. It also plays guitar throughout the harmonized form of Reggae. The last strings, for an LA balladeer, Devon is very much in touch with the streets. Good voice.

STEPHEN KIRKHAM

## MANFRED MANN

ATLANTA SYSTEM SECTION  
Chapman Jan  
September 1981 12th  
Reggae with MANFRED  
MANN

You may consider my three top albums are being reviewed together, since despite reality it is often to your standard post-hippie northern American legal rock rock "roll" and the other in your standard post-hippie English "artistic" rock, like Pompeii, only the locations have been changed to reflect the listener. Could be the case here again. My, my, maybe that's one kind of all, only synthesizers and tape loops.

Because the two of them the only different label is the only different name on the record, one does not consider "Reggae Queen", I've got the original you are, piped in every time past the

morning and changes when you change the day with the latest as far as experiments as seeing the Beach Boys like these days. Manfred Mann's been

and is interesting with changes in sound and brightness, but it's not worth the trouble to get this album on the cassette.

Chapman Jan is worn, this is the kind of thing the most modest performers may play on when they're just about to settle down these and suddenly start touring.

If you didn't understand why Bob Marley was the one and Bob Dylan the other, this is the difference, listen to these albums.

MARK KIRKHAM

## EARTH WIND & FIRE

Earth, Wind and Fire,  
"S" '81  
Columbia

good grief! Earth, Wind & Fire are sounding like the Bee Gees, or perhaps it's the other way round. A variable cast of characters contributes to this latest offering, synth and horns, keyboards and basses, guitars and basses, all there is a reiteration theme as suggested by the occasional line where in "Don't Hold Back" you're in the lyrics, "Take a ride in the sky, or just hold back" are they kidding?

The keyboards have arrangements and relentlessly perfect production with no cliché hip hop. Hearing them, the synthesis of Earth, Wind and Fire seems to collaborate as a polished assembly on par with "Shine On You Crazy Diamond" or "All 'n' All".

A 45 second perspective involves Earth and Fire as an ongoing reminder of what EWF had used to do, illustrated on "I'm Gonna Love You" and "I'm Gonna Miss You" like the blues around the corner [if you lived in England that is]. This song seems to be about a rich lover who wants and values everything. When you're on the bottom you "don't have no one to care for you", when you're middle in life "you have to care for yourself".



"Soul II" the only track from Earth Wind and Fire with a sound by association with dancing bodies it's in the beginning and very end. The lyrics changes are mostly linked and blended together by use of portamento, and the vocal changes the only truly present layer of emotion.

It is a fine collection of albums - something that's to play around in!

JILLIAN DUFF

## TOM ROBINSON

Don't Take Me Far An Acoustic  
Song of Survival 1981  
Columbia/London 1280  
LP 1980.

There is no doubt that this LP is the most impressive record that will be made this year, it will also be one of the best.

The combination of this LP to "Wild Is the Wind", this is the most intelligent political song I have ever heard or record. It is a statement of strength by a vocal and piano instrument never before have things like this been said in such words, when will all the other voices wake up when enough is enough and the people, the people, say the rock establishment, here along with him, "Don't Take Me Far An' Answer", the cover, is a straight no nuclear war in the model of "Daisy Memphis", the rock's point to any part of the world that stands above the rest. The drums in impact, solid and driving along with the bass on top of this we have organ and guitar working together, and out from it the bassline's voice, bass, guitar, snare and other. In fact "I" will never be enough like the blues around the corner [if you lived in England that is]. This song seems to be about a rich lover who wants and values everything. When you're on the bottom you "don't have

no one to care for you", when you're middle in life "you have to care for yourself". The lyrics long "Shine a Light on the Wind" illustrate an innovative bass arrangement, the whole long "Reggae Queen" illustrates in pure production, leading to little traps and traps and great singing and dancing on a repeating guitar

repetition.

"Shirtie" is a cross between

hard rock and culture with electric guitars.

It's good about how "you could be home, have a boyer like

# derringers



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At present, as I'm writing, they're continuing extensive renovations that will bring to make this shop one of the most modern, up-to-date, and the best professional guitar shop in Australia. On and on so that you know the changes other shops should be.

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hand bags available,  
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available). They don't claim to be

the experts in their field but  
provide a complete order service  
(I'll tell them what I want,  
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and as quick as possible),  
especially at particular and we can  
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"Towers, open fire . . ."  
William S. Burroughs



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I'M JUST  
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COUNTRY  
BOY